





MAY and MAY Arundell House, Tisbury, Salisbury. SP3 6QU	Music and Music Literature
---	-------------------------------

140999-1001



I have Ritman 1562 ed
of this





PENSÉE

Royal
Academy
of Music
Library



Freunde des Guitarrespiels und Gesangs

*auf das Jahr
1825*

herausgegeben von

Felix Horetzky

1^{er} Jahrgang

FRANKFURT a.M. bei A. Fischer

*Preis f.
Gd. Minus*



ZUEIGNUNG AN DIE FRAUEN.

Schüchtern nur nahe ich den Stufen des hohen Tempels der Uranide. Zwar seh' ich mild durch seine erhabenen Säulen die heilige Opferflamme glühn, von Cytherens Taubenpaar umflattert, und ihr reines Feuer erhebt das Herz zur Begeistrung! Dennoch erbebt meine Psyche und lässt entmuthigt die Schwingen wieder sinken, die sie schon jubelnd aus einander schlug, die azurne Wölbung zu erflügeln. Mit Zuversicht betrat sie sonst Phöbos Heiligthum und griff in das befreundete Saitenspiel; — nun bangt ihr vor dem Zauberthronen der Frauen und sie beugt sich der Allgewalt des milden Scepters, den sie führen!

Aber von himmlischer Glorie umflossen, erscheint mir der Genius, und die Myrthenkrone von zarter Hand geflochten, die er beut, ebnet die rauhen Felsen, füllt die Klüfte aus, die mir des Tempels Eingang wehren. Was es auch gelte, ich muss den süßen Preis erringen, mit dem ich des Herrschers Diadem nicht beneide, und was meine schwache Muse nicht vermochte, soll dieser Talisman: *Die Herzen mir gewinnen!*

Freudlos wäre des Künstlers Geschick, entbehrt' er des Trostes,

— Nichts ist ja sein, als dies — zu erfreuen zartfühlende Herzen!

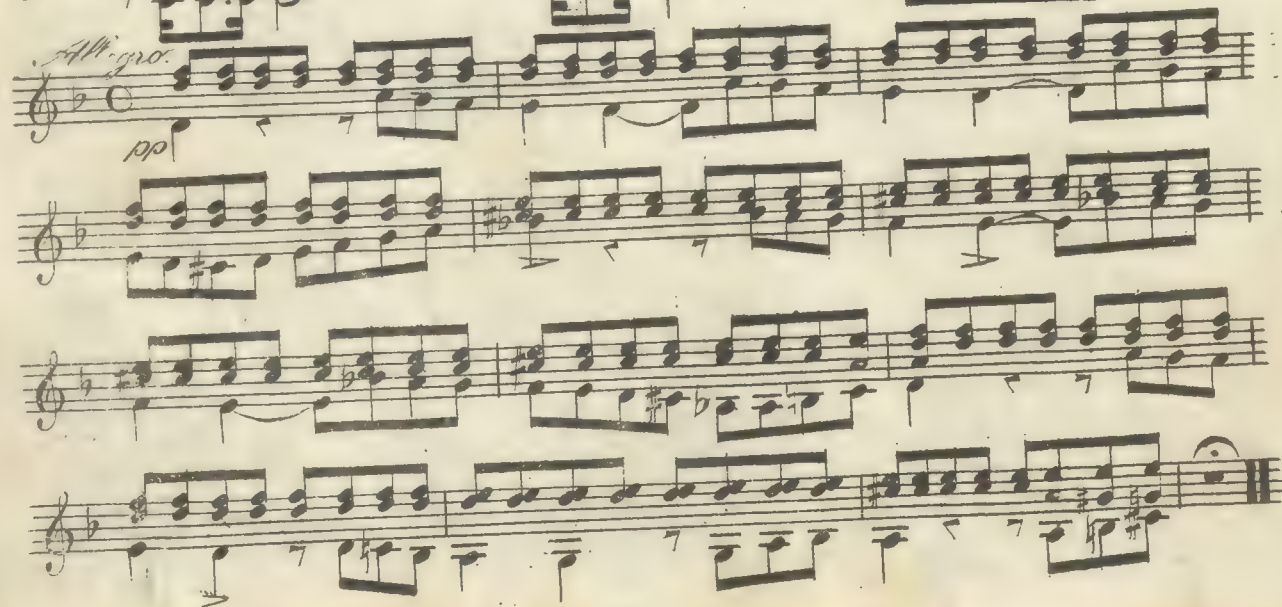
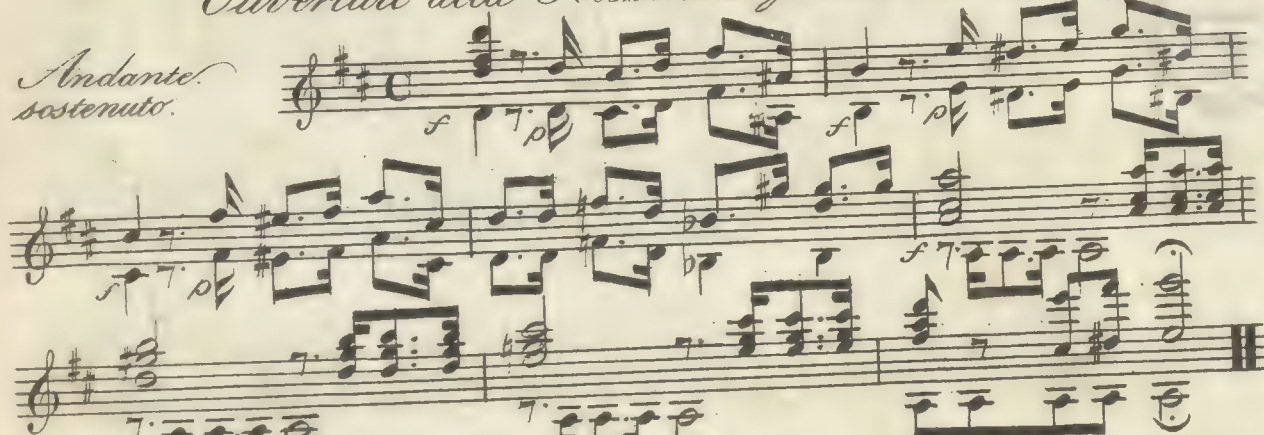
So nehmet denn hin, Jhr, denen ich huldige, was mir die reinste Verehrung zu Euch eingab. Schwer lastete ja auf mir des Dankes Schuld, denn nicht mit karger Hand und mit der Zartheit, die nur Euch eigen, spendetet Jhr mir, in den kurzen Tagen meines Verweilens unter Euch, der Zeichen des edelsten Wohlwollens so viele, dass es mir wohlthut in dem bescheidenen Blümchen, welches ich für Euch so sorgsam pflegte und nun darzubringen wage, mit des Dankes Zoll auch den innigen Wunsch vereinigen zu dürfen, diese theure Huld *in der Erinnerung* auch auf künftige Tage mir zu übertragen.

Frankfurt am Main, den 31. December 1824.

Felix Horetzky.

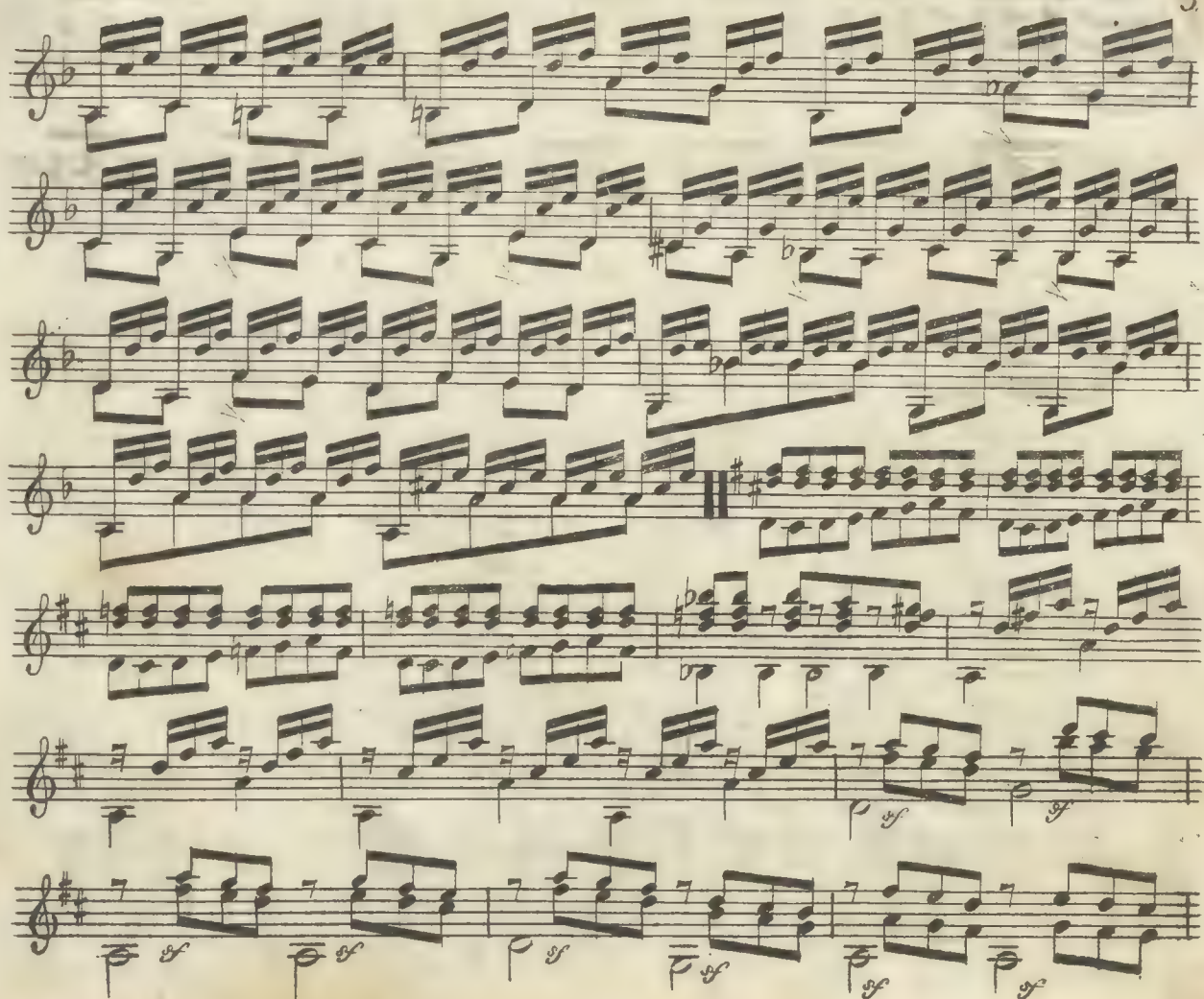
Ouverture alla Rossini eingerichtet von Hordtkij. 1.

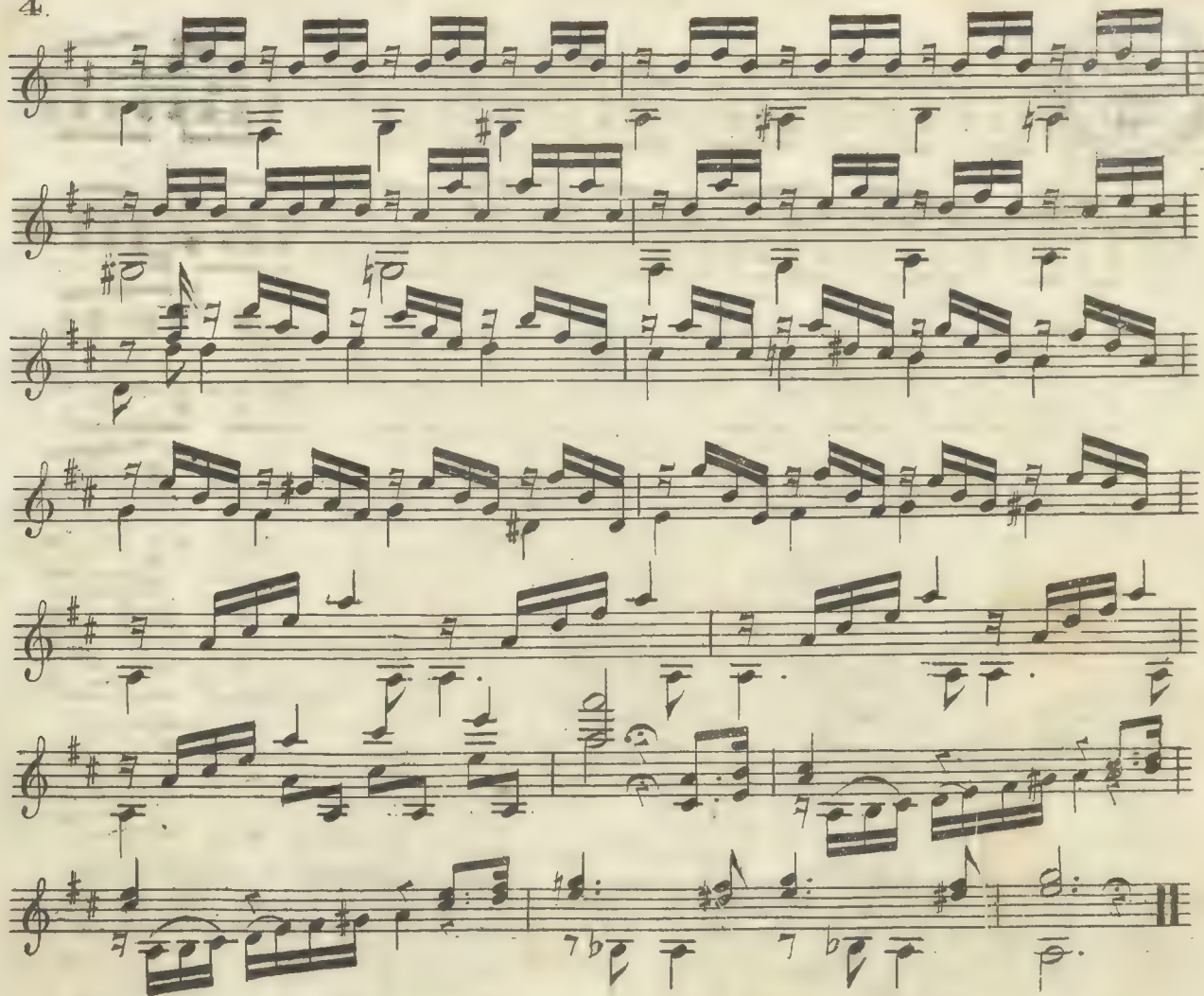
*Andante.
sostenuto.*



2.

This page contains a handwritten musical score, labeled '2.' in the top left corner. The score is organized into two systems, each consisting of three staves. The notation is written in black ink on aged, slightly yellowed paper. The first system (top two staves) begins with a treble clef and a key signature of one flat (B-flat). The first staff features a series of eighth-note chords, while the second staff contains a bass line with a few longer notes and rests. The second system (bottom two staves) continues the piece with more complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The handwriting is clear and legible, typical of 18th or 19th-century musical manuscripts. There are some faint circular marks on the right side of the page, possibly from a binding or a stamp.





Handwritten musical score on page 5, featuring seven staves of music in G major. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *pp*. The score concludes with a double bar line and the initials *V.S.* at the bottom right.

6.

A handwritten musical score on seven staves, all in treble clef and key of D major (two sharps). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. There are several dynamic markings: *ff* (fortissimo) on the second staff, *pp* (pianissimo) on the fifth staff, and *cras.* (crescendo) on the seventh staff. A *bis* marking is also present on the fourth staff. The score concludes with a double bar line and repeat dots on the seventh staff.

Polymeri von Floretzkij

Andantino.

7.

Introduzione.

The Introduction section is written in G major (one sharp) and 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The melody is marked with accents and includes a triplet of eighth notes. The second staff continues the melody and features a 'dolce.' (dolce) marking. The section concludes with a double bar line.

Thema.

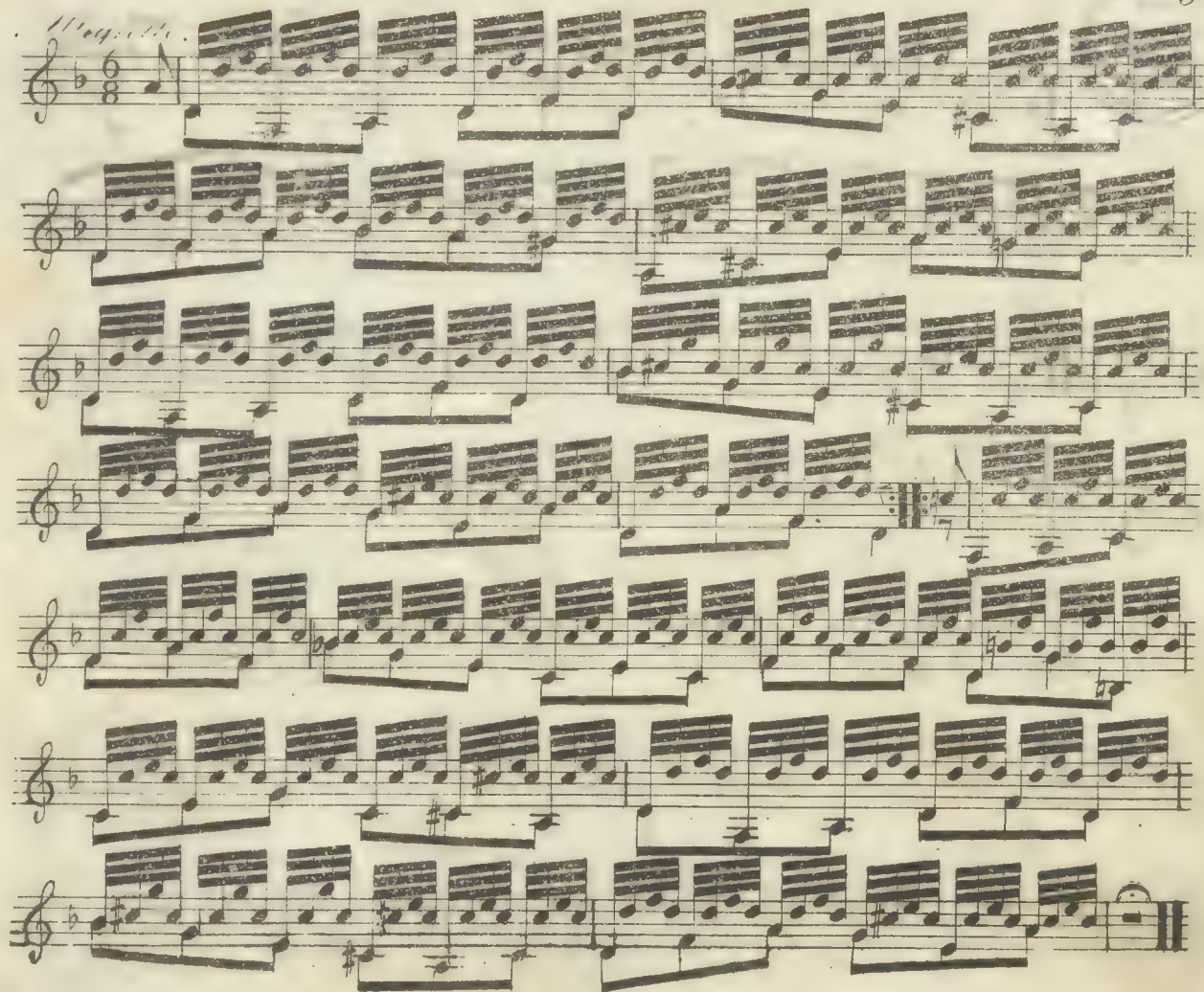
The Thema section is written in G major and 3/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The melody is marked with accents and includes a triplet of eighth notes. The second staff continues the melody and features a 'ritardando' marking. The third staff concludes the section with a double bar line. The bottom of the page is marked with 'V. S.'.

Var: 1.

Handwritten musical score for Variation 1, measures 1 through 16. The music is written on four staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the fourth staff.

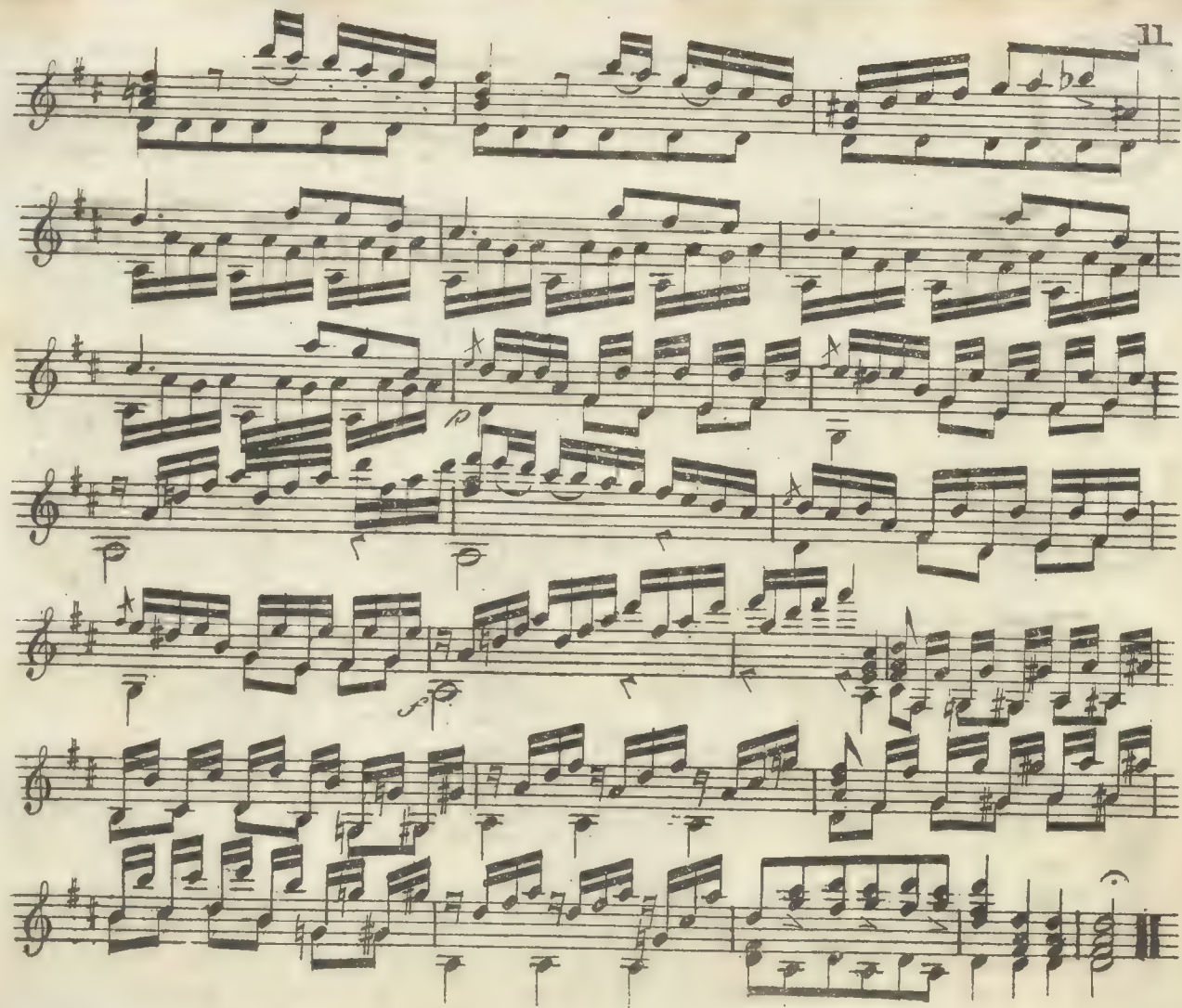
Minore.
Adagio

Handwritten musical score for the section titled "Minore. Adagio", measures 1 through 16. The music is written on four staves in treble clef, with a key signature of one flat (Bb) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the fourth staff.



Tempo di Polacca

Handwritten musical score for a Polacca in G major, 3/4 time. The score consists of seven staves. The first staff begins with the title "Tempo di Polacca" and a treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket labeled "1." spans the third and fourth staves, ending with a double bar line. A second ending bracket labeled "2." spans the fifth and sixth staves, also ending with a double bar line. The word "dol." (dolce) is written above the fifth staff. The piece concludes with a final staff featuring a double bar line and a signature "J. H." in the bottom right corner.

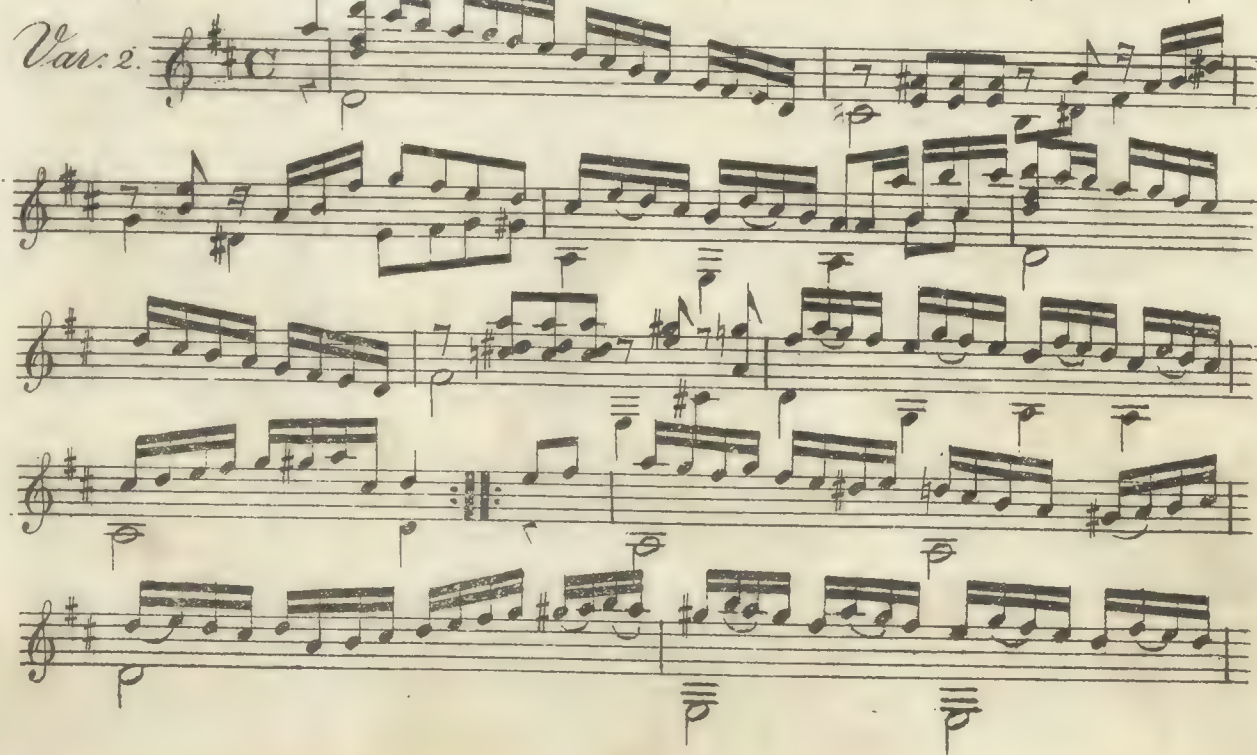
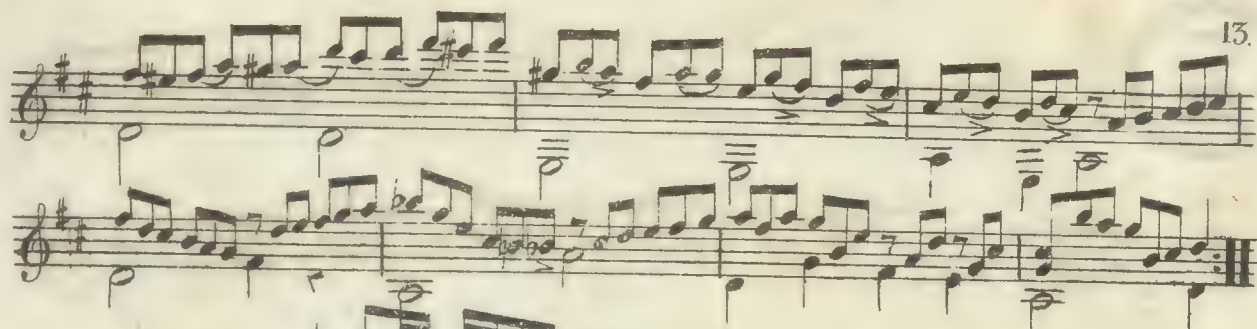


Thema.

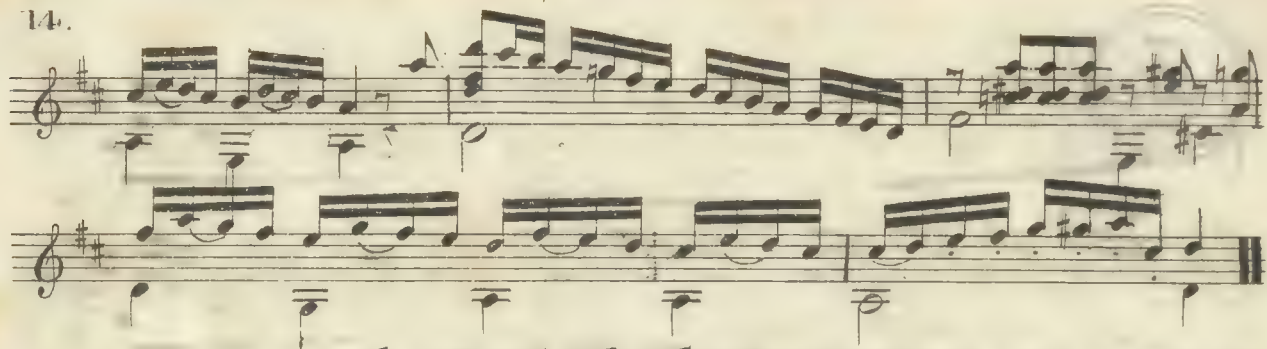
The 'Thema' section consists of three systems of music. Each system has a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melodic line in the treble and adds some chords in the bass. The third system concludes the theme with a final cadence in the treble and sustained notes in the bass.

Var. 1.

The first variation, 'Var. 1', also consists of three systems of music. The notation is more complex than the theme, featuring many sixteenth and thirty-second notes in the treble staff. The bass staff continues with a steady accompaniment. The first system shows the beginning of the variation. The second system continues the rapid melodic passage. The third system ends with a double bar line and a final cadence.



14.



Handwritten musical score on seven staves, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is marked with measure numbers 1, 2, 3, 4, 15, and 2. The final measure is marked "Fine." The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

16.

Trauer Walzer für 2. Gitarren.

Gitarre 1

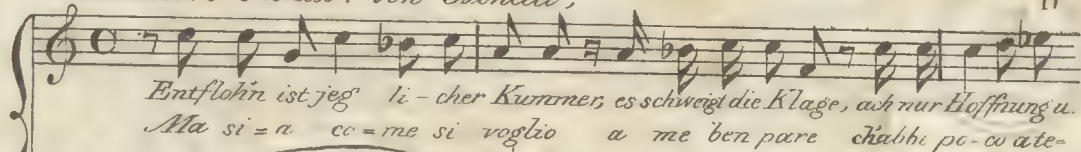
Gitarre 2

Hongroise.

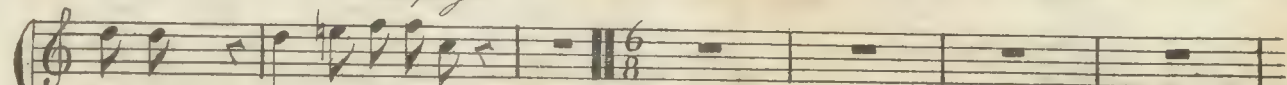
Recitativ: e Rondo. von Benelli,

17

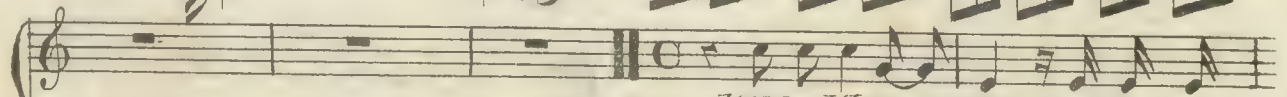
Stimme.



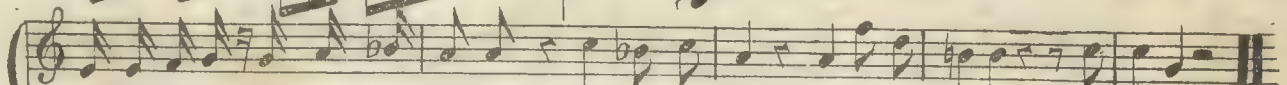
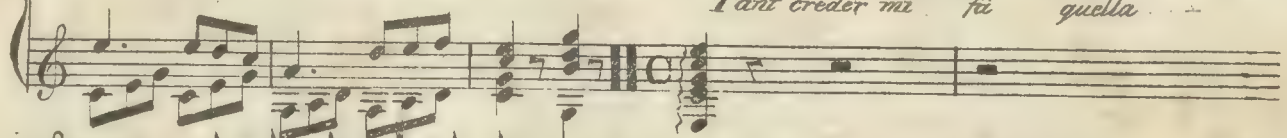
Guitarre.



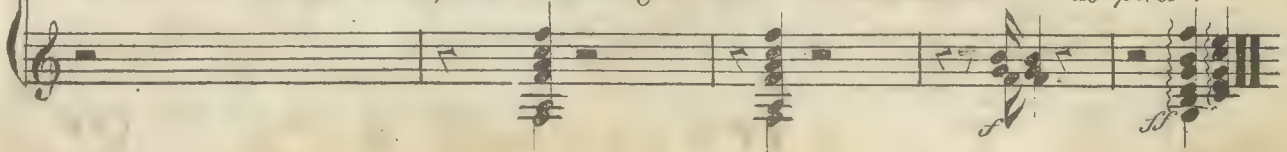
Freude laucht mir entgegen.
me-te molto a sperare.



Welche Wonne welch Glück, welche süs -
Tant creder mi fù quella



se Himmelslust füllt meinen Busen.. See - lig entflieht im Arm der Liebe mein Leben.
sin ce = ri - ta. chena sco in petto. End' ogni ben senza ti = more as = pi to.



18. *Andante.*

Andante.

p

f

Es regt sich im Herzen ein nie gefühlt Vor-
In ques-te mio Co-re in-gan-no non

lan-gen die Braut zu um-fun-gen welch herr-li-cher Lohn.
v'e sin-cero e' l'a-mo-re sin-cero e' la fe.

f

die Braut zu um-fun-gen welch
sin-cero e' l'a-mo-re sin-

p

herr-lich-er Lohn.
 cero è la fe.
 Ich wer-de sie
 Tra-di-re non.

sehr
 so ge-wiss sie ist schön, das Glück das ich
 scherni-re non so cogli al-tri so

hof-fe soll mir nicht ent-gehn, das Glück das ich
 quello che bra-ma per me cogli al-tri so hof-fe soll mir nicht ent-
 quel-lo che bra-ma per

gehn, das Glück das ich
 me cogli al-tri so hof-fe soll mir nicht ent-gehn. Bis
 quel-lo che bra-ma per me. In

regt sich im Her - zen ein nie gefühlt Ver - lan - gen, die
 ques to mio Co - re in - gan - no non re - sin -

Braut zu um fan gen, welch herr - li cher Lohn,
 = ce ro è - là mo re, sin - ce - ro è la fe,

die Braut zu um -
 sin - ce ro è là

= fan gen, welch herr - li - cher Lohn. Ich wer - de sie
 mo re sin - ce ro è là fe Tra - di - re non

seh'n so ge = wiss sie ist schön, das Glück das ich hoffe soll
 so Seher = tu = re non so cogli al tri questo che

mir nicht ent-gehn, soll mir nicht ent-gehn. Es regt sich im Her = zen ein
 bra = mo per me che-brama per me. In giles to mio Co = re in =

nie gefühlt Ver = lan = gen, die Braut zu um = fan = gen welch
 gan = no non v'e sin = cero è l'a = mo = re, sin

herr = li = cher Lohn.
 cero è la fe

f

v. S.

Die Bräut zu un = fan = gen welch herr = li = cher Lohn,
 sin = cero è la mo = re sin = cero è la fe,

ich wer = de sie sehr ge = wiss sie ist schön das
 tra = di = re non so scherni = re non so cogli =

Glück das ich hof = fe soll mir nicht ent = gehn, soll mir nicht ent =
 = al = tri so quel = la che bra = ma per me che bra = ma per

gehn, soll mir nicht entgehn, soll mir nicht entgehn.
 me che bra = ma per me che bra = ma per me.

Leidenschaftlich: Der erste Kuß. von L. Spohr.

23.

Die Lip-pe brennt, die Wan-ge glüht, Ver-lan-gen

dim.
sprüht, das dü-ste-re Au-ge in Thrä-nen,

wer kühlt die Gluth, wer stillt das Blut? wo en-det das end-lo-se

Sehnen. Das Wort er-stirbt, die See-le bebt ver-za-gend

dim. *p*

hebt das pHerz sich im Hof = fen der Lie = be,

wer hehmt die Fluth, wer stärkt den Muth wer hel = let die nächt = ti = che

Trü = be s Das Lie = ben blüht, es ruft die

Luft, an Lieb = lens Brust, wohnt se = li = ge Ru = he tie =

- nie - den, der Lie - be Gruss, der er - ste Kuss, bringt

ko - send den himmlischen Frie - den, der Lie - be Gruss, der

er - ste Kuss bringt ko - send den himn - ti-schen

Frie - den.

26. Allegretto.

Das Rosenband.

M. Ziemer.

Im Frühlingschatten fand ich Sie;

da band ich Sie mit Rosen-bän-dern: Sie fühlte es wohl, Sie fühlte es wohl, und

schlumer-te Ich sah Sie an, mein Lie-ben hing mit diesem Blick an ihrem

Lie-ben: Ich fühlte es wohl, ich fühlte es wohl, und wusste es nicht.

Doch lus - pelt' ich Ihr sprachlos zu und rauchte mit den Rosen - bändern :

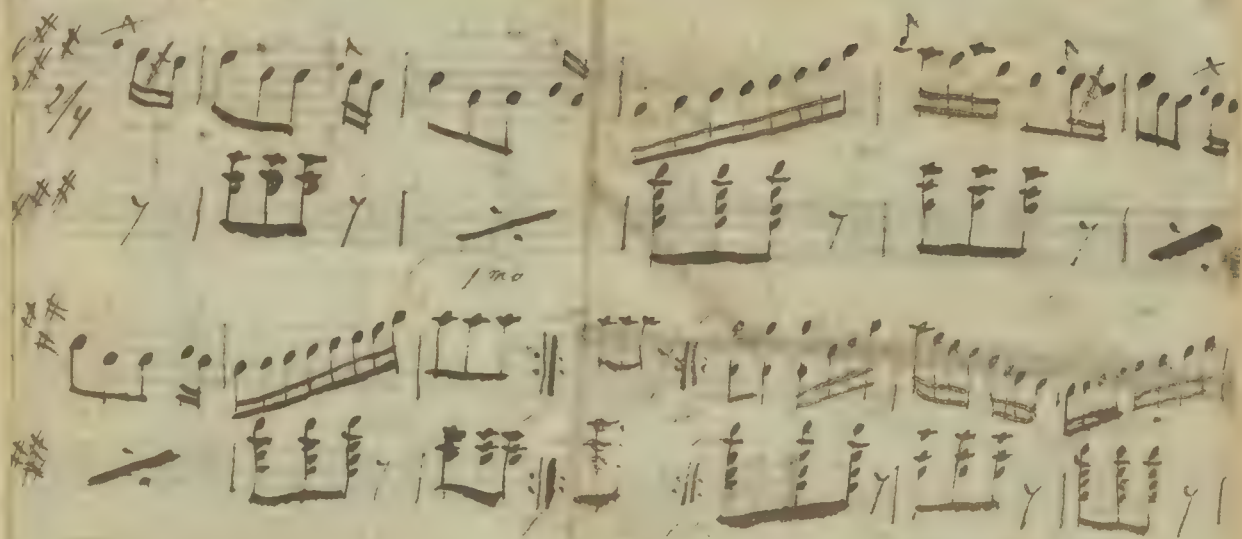
da wachte Sie vom Schlummer auf Sie sah - - - auch an -

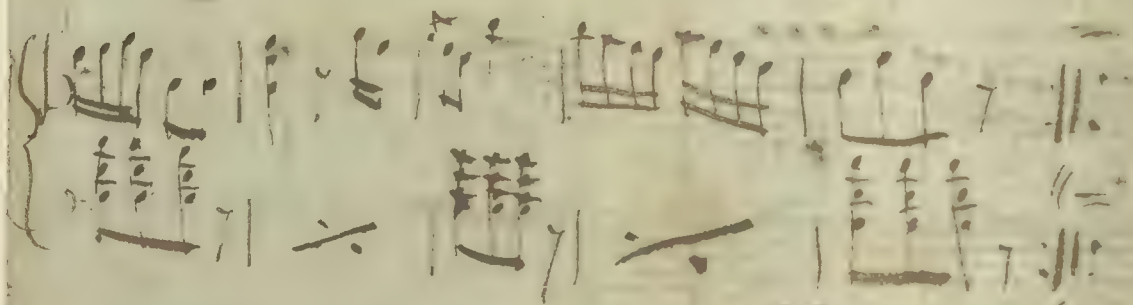
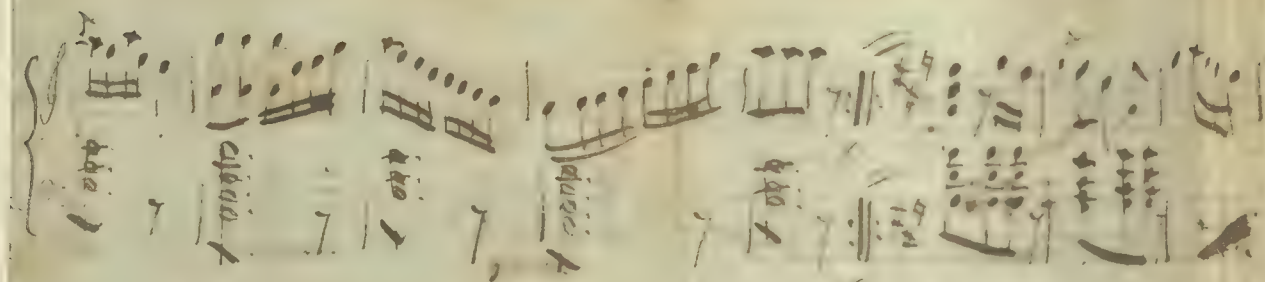
Ihr Lie - ben hing mit die - sem Blick an meinem Leben und um uns ward's El - y - si -

= um und um uns ward's El - y - si - um von Klopstock.



20
Scholle's ch.

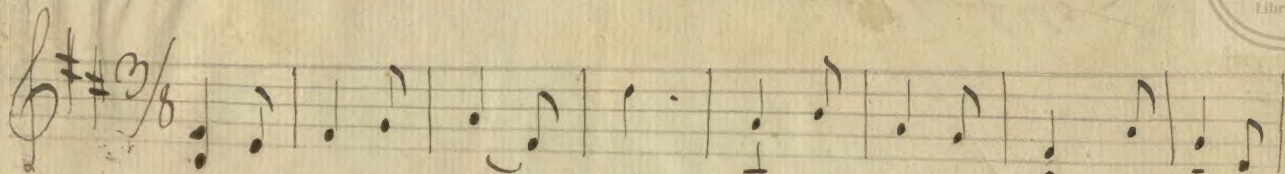




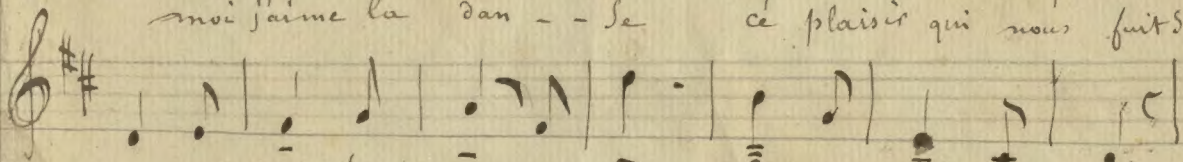
Adieu mon amour, adieu mon bien, adieu mon cœur.

Handwritten text on the left margin, possibly a date or page number, including the characters "11" and "11".

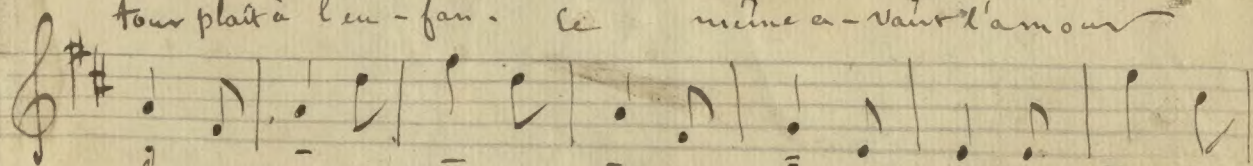




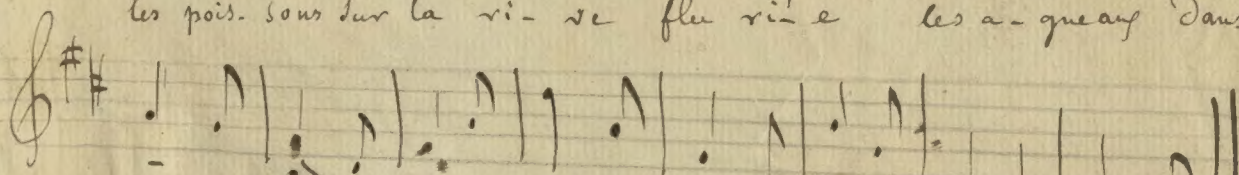
moi j'aime la dan - - se ce plaisir qui nous fait dans re-



tout plaît à l'en - fan - ce même a - vant l'amour



les pois. sous sur la ri - vi - è - re les a - queurs dans



la prai - ri - e , les bergers et les troupeaux jus qu'au Chien dans e

Eigenhändig geschrieben von einem Freund



John B. Smith

④ 5902.11

Suite



